CEMEC

Saturday, April 13, 2019 – 8:00 p.m.
Conrad Prebys Music Center Experimental Theater

Squissael	G. Blake Harrison-Lane (USF)
Field Responses	Michael Janz (CalArts)
Continuum Music 15	Scott Perry (UCSB)
phasegnau 1	Nicholas Solem (UCSD)
And we did it anyway	Mason Hock (UCSB)
Live Electronics	Danielle Dahl (CalArts)
unconcious maps of imaginary cities	Steven Hixson (CalArts)
Resist	Barbara Nerness (Stanford)
Brushing	Jaehoon Choi (Stanford)
vizual	Stewart Engart (UCSB)
Medical Text p. 57 Daniel Bayot, voice	Nathaniel Haering (UCSD)

UC San Diego
ARTS AND HUMANITIES
Music

Squissael – **G. Blake Harrison-Lane, composer**

Instrumentation: fixed media
Duration: 7'
Academic Institution: USF

Program Notes: I wanted to investigate the variety of timbres and moods that I could get out of a single, familiar object so this piece was created using recordings of a party balloon. The sounds obtained were surprisingly human-like, echoing the laughter and cries of a child. The piece uses light reverb and pitch and time shifting to make the most out of the limited initial material.

Field Responses – **Michael Janz, composer and performer**

Instrumentation: Synthesizer and Computer
Duration: 10'
Academic Institution: CalArts

Program Notes: Can a synthesizer learn to respond to it's environment? How would it listen? How would it react to what it had heard? Can these responses have a meaningful impact of another? This work focuses on these questions, designing the conditions necessary for allowing a synthesizer to observe and respond to various aspects of an environment, thereby taking on a role far more meaningful then being a simple tool for performance. To achieve this, first a recording was made of a sonically rich soundscape. Then, by processing the recording in Max/MSP, the performer creates a variety of complex envelopes that constantly alter and evolve, translating the recording into a language that the synthesizer can understand. This allow the synthesizer to essentially "machine listen." The instrument now takes this material and creates an output as a response. The performer is then tasked with listening to the instrument and deciding on weather to give it more or less information. This dialogue happens in full view of the audience, allowing them to both visually and aurally observe the connection between the source material, the responses given by the instrument, the reaction that the performer has, and how that again effects the material given to the instrument. This piece should not be seen as a solo performance, but always as a duo, with both the synthesizer and the performer feeding off the musical out of the other.

Continuum Music 15 – **Scott Perry, composer**

Instrumentation: fixed audio media
Duration: 4'
Academic Institution: UCSB

Program Notes: This work is part of an ongoing creative investigation into the rhythm-pitch- timbre continuum. Very short recordings of bodily snaps, slaps and pops, as well as noises produced by objects laying around my studio desk were arranged into a micro-montage.

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phasegnau 1 – **Nicholas Solem, composer and performer**

Instrumentation: improvisation with phase-locked loops
Duration: 10'
Academic Institution: UCSD

Program Notes: *phasegnau 1* is the first in a series of improvised compositions that make fundamental use of phase-locked loops. While PLLs are traditionally used to synchronize an output to an input frequency, the PLL is abused in this context to create dense, chaotic structures that react to both internal and external stimuli. In the zeroth work, the external stimuli was the Reactivision framework, allowing for the use of webcam to operate as a pseudo-theremin. In phasegnau 1, the external stimuli is a microcassette recorder that plays back pre-recorded sounds. Five PLLs react to the intensities of various frequency bands, as well as to each other in a feedback network.

and we did it anyway **– Mason Hock, composer**

Instrumentation: fixed audio media
Duration: 7'
Academic Institution: UCSB

Live Electronics **– Danielle Dahl, composer and performer**

Instrumentation: synthesizer, field recordings
Duration: 20'
Academic Institution: CalArts

Program Notes: A improvised live electronics piece utilizing modular synths and field recordings. In August 2018 I moved from Scandinavia to Southern California, and felt like I was transplanted to another planet. I've been working with field recordings from around the area I live in the High Desert to familiarize myself with my surroundings and come to terms with my feeling of alienation.

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unconscious maps of imaginary cities **– Steven Hixson, composer and performer**

Instrumentation: solo performer and recordings
Duration: 8'
Academic Institution: CalArts

Program Notes: *unconscious maps of imaginary cities* expresses a lifelong fascination with the idea of human consciousness. Three separate recordings of different acoustic instruments are used as the sonic matter of the piece. The portion of each recording that is played at any given time, however, is determined by the electrical activity in the performer's brain– a brain-computer interface is used to isolate different wavelengths in the spectrum of the performer's brain waves and respectively manipulate different parameters of the sound, creating a completely spontaneous, unpredictable musical structure that acts as something of a kaleidoscope or mirror to the performer's unconscious and/or conscious mind.

Resist **– Barbara Nerness, composer**

Instrumentation: fixed audio and visual media
Duration: 8'
Academic Institution: Stanford

Program Notes: *Resist* is an audiovisual performance investigating surveillance, presence, and vulnerability of the body using found footage, Max/MSP, 5th order ambisonics, and voice. It shows helicopter surveillance footage from the 2015 Baltimore protests, which the FBI secretly took. Although you cannot see individual faces, those on the ground were watched closely in case a stronger police presence needed to be mobilized; the mayor activated the Maryland National Guard, although they were not used.

Brushing **– Jaehoon Choi, composer and performer**

Instrumentation: webcam, brush, paint, live electronics
Duration: 10'
Academic Institution: Stanford

Program Notes: *Brushing* is a piece for webcam, brush/paint, and live electronics which started as a study of 'mapping' in an interactive performance context. The goal of this piece was to expand the act of brushing to a performative experience through its materialistic/calligraphic features.

vizual – **Stewart Engart**

Instrumentation: fixed audio and visual media
Duration: 6'
Academic Institution: UCSB

Program Notes: *vizual* is designed to be viewed through an oscilloscope in XY mode. It is music meant to be seen and video meant to be heard.

Medical Text p. 57 – **Nathaniel Haering**
Daniel Bayot, voice

Instrumentation: voice and electronics
Duration: 8'
Academic Institution: UCSD

Program Notes: The chapter that this piece addresses is on the topic of age and its effects on the body through multiple stages of life, beginning with nascent burgeoning growth and advancing to the eventual unerring onset of decay. This piece manipulates the coherence of text and plays off of humanity's want to comprehend speech in voices, often crafting phonemes and consonants that are similar to speech but contorting them beyond understanding. When juxtaposed with recognizable text and married with a plethora of timbre driven gestures and extended vocal techniques, smooth transitions between nonsense and meaningful text help to drive the piece through continuums of obfuscation and clarity.